FAMILY GUY

"The Courtship of Stewie's Father"

Production #4ACX19

Written by

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Directed by

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Created by

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TABLE DRAFT
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"THE COURTSHIP OF STEWIE'S FATHER"

CAST LIST FOR #4ACX19:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN
MEG GRIFFIN.....MILA KUNIS
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

ANGELA.....(SUB: ALEX BORSTEIN)
ANIMATRONIC PIRATE #1.....(SUB: SETH MACFARLANE)
ANIMATRONIC PIRATE #2.....(SUB: KIRKER BUTLER)
ANIMATRONIC WASHINGTON.....(SUB: CHRIS SHERIDAN)
ANIMATRONIC LINCOLN.....(SUB: KIRKER BUTLER)
ANIMATRONIC KENNEDY.....(SUB: STEVE CALLAGHAN)
ANIMATRONIC REAGAN.....(SUB: SETH MACFARLANE)
ANNOUNCER.....(SUB: JOHN VIENER)
BEN KENOBI.....(SUB: SETH MACFARLANE)
CHILDREN.....(SUB: EVERYONE)
CLEVELAND.....(SUB: MIKE HENRY)
DAVE.....(SUB: CHRIS SHERIDAN)
DISNEY EMPLOYEE.....(SUB: STEVE CALLAGHAN)
DUTCH CHILD.....(SUB: ALEX BORSTEIN)
FIRST BASEMAN.....(SUB: STEVE CALLAGHAN)
GIRL.....(SUB: ALEX BORSTEIN)
GOD.....(SUB: SETH MACFARLANE)
GOOFY.....(SUB: KIRKER BUTLER)
GUY.....(SUB: STEVE CALLAGHAN)
HERBERT.....(SUB: MIKE HENRY)
HUSBAND.....(SUB: STEVE CALLAGHAN)
JANET.....(SUB: ALEX BORSTEIN)
JESSE.....(SUB: CHRIS SHERIDAN)
JEWISH MAN.....(SUB: SETH MACFARLANE)
JOE.....(SUB: JOHN VIENER)
JOSEPH.....(SUB: CHRIS SHERIDAN)
KIM CATTRALL.....(SUB: ALEX BORSTEIN)
MAN.....(SUB: STEVE CALLAGHAN)
MERYL STREEP.....(SUB: ALEX BORSTEIN)
MICHAEL EISNER.....(SUB: SETH MACFARLANE)
MS. HOBSON.....(SUB: CHERRY CHEVAPRAVATDUMRONG)
OLLIE WILLIAMS.....(SUB: MIKE HENRY)

OPIE.....(SUB: DAVID GOODMAN)

PENELOPE CRUZ.....(SUB: ALEX BORSTEIN)

PHOTOGRAPHER.....(SUB: MIKE HENRY)

QUAGMIRE.....(SUB: SETH MACFARLANE)

RUSS.....(SUB: ALEX BORSTEIN)

RUSS' DAD.....(SUB: CHRIS SHERIDAN)

SAND PEOPLE.....(SUB: EVERYONE)

SECURITY GUARD.....(SUB: KIRKER BUTLER)

SINGER.....(SUB: STEVE CALLAGHAN)

SUPERMAN.....(SUB: SETH MACFARLANE)

TEENAGED JESUS.....(SUB: STEVE CALLAGHAN)

TOM.....(SUB: SETH MACFARLANE)

TOURIST.....(SUB: KIRKER BUTLER)

TV ANNOUNCER.....(SUB: JOHN VIENER)

WIFE.....(SUB: ALEX BORSTEIN)

WOMAN.....(SUB: ALEX BORSTEIN)

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

BRIAN sits on the sofa watching TV and drinking a martini.

ANNOUNCER (V.O.)

We now return to Fox's new hit,

"Dodecatuplets."

INT. LIVING ROOM - DAY (ON TV)

A HUSBAND and WIFE stand in the center of the room, as TWENTY KIDS roam in and out. We hear a singer singing the show's theme song.

SINGER (V.O.)

IT'S FUNNY. 'CAUSE THERE'S TWENTY OF THEM. THERE'S A TALL ONE, A FAT ONE, AND THIS ONE HAS T.B. AND DON'T TAKE YOUR EYE OFF TIMMY.

WIFE

He's a handful.

HUSBAND

It's funny, right? Lots is funny!

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

STEWIE enters, holding Rupert.

STEWIE

(LOUD SIGH) I. Am so. Booored. Hey, dog, when you take a break from "reapplying your lipstick" how about taking me to the park?

BRIAN

My lip--? (BIG, FAKE LAUGH) Oh. Oh, right. Because of my penis.

(MORE)

BRIAN (cont'd)

(TRAILING OFF) That's... that's fantastic.

Brian goes back to his drink. LOIS enters and starts cleaning. Stewie crosses to her.

STEWIE

(WHINY) Lois, Brian won't take me to the park. Then he talked about his ding-dong.

Lois ignores him.

STEWIE

(WHINY) Lois? Lois! (SHOUTING) Dammit woman, pay attention to me!

Stewie reaches up, grabs Lois' pants leg and pulls hard. She trips and falls, hitting the ground with a loud **thud**.

LOIS

Ow! Stewie, that's not nice. Don't grab Mommy's pants like that. You could really hurt her.

STEWIE

Yes. Yes, I could, couldn't I? I could hurt Mommy.

Lois exits and Stewie turns to Rupert.

STEWIE

Shame on us, Rupert. How dare we succumb to boredom while that wretched woman continues to breathe? She must be destroyed. Think of it, with Lois out of the way I could finally focus on my life's ambition of taking pictures of Madison County.

EXT. MADISON COUNTY - DAY (CUTAWAY)

Near a covered bridge over a river, Stewie stands next to a beat-up pick-up truck. He holds a professional-looking camera and takes a picture of the bridge, then **sighs** contentedly.

WIDEN TO REVEAL that MERYL STREEP stands next to him.

MERYL STREEP

Let's go back and take a bath.

STEWIE

How 'bout you go back and take a bath?

EXT./ESTAB. PAWTUCKET BREWERY - DAY

INT. PAWTUCKET BREWERY SHIPPING DEPARTMENT - SAME

PETER sits in his cubicle in front of his computer. His boss, ANGELA enters.

ANGELA

Griffin, have you filed those shipping reports yet?

PETER

Angela, Angela, come here. Check this out. Look at what this chick is doin' to this polar bear.

Angela walks around to look.

PETER

Wait, wait. Aggh!

Peter smiles, open-mouthed, as he looks back and forth between the computer and Angela, looking for her reaction. OPIE, Peter's co-worker, enters.

ANGELA

Oh, there you are, Opie. Congratulations, you made Employee of the Month again.

She hangs up a picture of Opie on the wall.

ANGLE TO REVEAL it's on a wall full of copies of the same picture of Opie under "Employee of the Month" for "February," "March," "April," etc.

OPIE

(EXCITED BABBLE)

PETER

How come I'm never Employee of the Month?

ANGELA

Griffin, the only reason I haven't fired you is because I have your name in the company death pool.

Angela exits.

PETER

Man, this is the worst job I've had since I was the conductor for the Sand People choir.

INT. THEATRE - DAY (FLASHBACK)

Peter stands with his arms raised, as if preparing to conduct.

PETER

And a one and a two!

ANGLE ON a choir of SAND PEOPLE, who begin **grunting.**

SAND PEOPLE

(GRUNTING)

PETER

(CUTTING THEM OFF) No, no, no! The altos were early. This is the worst glee club I've ever --

The Sand People run off, **scared.**

PETER

Oh, come on! Where are you goin'?

The benefit's tomorrow!

BEN KENOBI enters.

BEN KENOBI

Relax, the sand people frighten

easily. But they'll be back. And in

greater numbers.

PETER

Well, that'll give us a richer

harmony.

BEN KENOBI

I would imagine so.

EXT. SPOONER STREET - DAY

CHRIS and his FRIENDS are playing baseball in the street. Chris steps up to the plate. The FIRST BASEMAN starts **yelling** at him.

FIRST BASEMAN

Hey, batter, batter, batter, batter,

batter, batter, batter, batter,

batter, batter, batter, batter...

CHRIS

What? I'm in the middle of something!

FIRST BASEMAN

Oh, sorry. It can wait.

The PITCHER throws the ball and Chris **hits** a long, fly ball. Chris watches it for a beat.

CHRIS

Aw, crap.

The kids run off.

ANGLE ON HERBERT, who is watching the game through his window. The ball **crashes** through his window.

HERBERT

Well, looks like the good lord just sent me a conversation starter. Come here, Jesse. Come get the ball.

JESSE, a dog that is just as old and decrepit-looking as Herbert, drags itself into frame. Only its front legs work. Its back legs are paralyzed and drag on the floor. It picks up the ball with its mouth and brings it to Herbert, who holds out his hand and takes it.

HERBERT

(LOOKING OUT WINDOW) Mmmmmmmm.

JESSE

Mmmmmmmm.

HERBERT

Mmmmmmmm.

INT. GRIFFINS' LIVING ROOM - DAY

Lois passes through the room carrying a laundry basket. After a beat, Stewie floats by piloting a hovercraft with a large drill bit mounted on the front. He follows Lois out of frame.

INT. GRIFFINS' UTILITY ROOM - CONTINUOUS

Lois bends over, taking clothes out of the dryer. Behind her in the doorway, the hovercraft appears. Stewie hits a button and the large drill on the front of the hovercraft starts **spinning**. He moves forward, gathering speed. Just as he is about to hit Lois, she walks out of frame. The hovercraft **hits** the wall and the drill bit sticks. The hovercraft begins to **spin** violently, **banging** Stewie's head repeatedly against the floor.

STEWIE

Ah! Help! Somebody! I'm blacking out!

Brian enters, holding a beer.

STEWIE

Brian! Help me!

Brian **pops open** the beer, sits on the floor and watches.

STEWIE

You'd better hope I die!

EXT./ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

Peter, CLEVELAND, JOE and QUAGMIRE sit around a table drinking.

PETER

(SIGH) That jerk Opie got Employee of the Month again. All because my boss hates me.

JOE

Maybe you need to brown nose her a little bit, Peter.

QUAGMIRE

Or as I call it, date number two! Oh!

PETER

That's a great idea, Joe.

CLEVELAND

And if that doesn't do it, you could always just work hard and be polite. That's how I won friends when I worked for E!

EXT. RED CARPET - DAY (FLASHBACK)

Cleveland, dressed in a TUXEDO, works the red carpet. He **yells** off screen.

CLEVELAND

Seabiscuit! Seabiscuit! Would you mind talking to E!?

The woman Cleveland has been yelling at, PENELOPE CRUZ, approaches.

PENELOPE CRUZ

I'm Penelope Cruz.

CLEVELAND

And you're just lovely. Would you like a carrot?

Cleveland holds a carrot in his palm. Penelope Cruz looks at him then slowly **eats** the carrot out of his hand. Cleveland rubs her nose as she eats.

CLEVELAND

Yeah, there you go. (THEN) So, what was it like working with Tobey Maguire?

INT. RESTAURANT - DAY

Peter sits with Angela at a table.

ANGELA

Just for the record, Peter, I know the only reason you're taking me out to lunch is to kiss my ass so you can be Employee of the Month.

PETER

Angela, how can you say that? I just wanted to say thank you for being such a great boss.

ANGELA

Then why the hell did you choose Hooters?

WIDEN TO REVEAL BUSTY WAITRESSES in tight t-shirts tucked into orange short shorts.

PETER

You serious? I thought angry lesbos loved hot girls with big racks.

Angela glares at him.

PETER

(RE: WAITRESS) Ooh, how 'bout that one? She doesn't look too particular.

EXT. ANGELA'S HOUSE - NIGHT

Angela walks up the walkway to her front door. She freezes as she sees Peter standing there with a bouquet of flowers.

PETER

Surprise!

ANGELA

Griffin! What the hell are you doing at my house?

PETER

Well, I asked around the office and everybody said you like animals. So, I organized a surprise cock fight.

Peter opens the door.

PETER

Ta-da! (NOTICES SOMETHING O.S.) Oh. Oh, boy.

WIDEN TO REVEAL the living room. There's blood and feathers everywhere.

PETER

Well, it looks like they've killed each other. I guess that's what all that racket was about an hour ago. (BEAT) Well, I will see you Monday.

Peter exits.

INT. GRIFFINS' LIVING ROOM - DAY

Peter, Chris and Lois are sitting in the living room when the **doorbell** rings. Lois opens it to reveal Herbert.

LOIS

Oh, hello, Herbert. What brings you here?

HERBERT

It seems your son's baseball broke one of my windows the other day.

LOIS

Oh, my god. I'm so sorry. Chris, this is comin' out of your allowance.

Chris **groans.**

HERBERT

Perhaps we could work something out. I could use a strapping young man to do some chores around my house.

PETER

Seems fair to me. Chris, you have damaged this man's property. And until you pay off the debt, your ass belongs to him.

HERBERT

That sounds fine.

PETER

If he's got a job for you to do, then you give him the best job he's ever had. You just suck it up. You hear me? Suck it up. I cannot emphasize that part enough. Suck it up.

CHRIS

But Dad--

PETER

Suck it up.

CHRIS

But--

PETER

Suck it.

CHRIS

Bu--

PETER

Suck it.

HERBERT

We're all clear, then. See you Saturday.

Herbert exits.

CHRIS

I don't wanna spend my weekend doing chores.

LOIS

A little hard work can do wonders. Look at how they built the pyramids.

EXT. EGYPT - DAY (CUTAWAY)

Several JEWS struggle with large rocks on their backs, as they're being **whipped** by EGYPTIANS.

JEWISH MAN

They say all peoples must go through some hard times. Well, we Jews are getting ours out of the way early. From here on out it's gonna be nothing but smooth sailing.

EXT./ESTAB. STEWIE'S DAY CARE - DAY

INT. STEWIE'S DAY CARE - SAME

Stewie and a GIRL play a patty cake-type game.

STEWIE/GIRL

DOWN BY THE SHORES OF THE HANKY PANKY

/ WHERE THE BULL FROGS LEAP FROM BANK

TO BANKY --

Stewie **slaps** the Girl in the face.

STEWIE

Ooh-hoo, how unfortunate.

ANGLE ON Lois and Stewie's teacher, MS. HOBSON (from 2ACX09).

LOIS

Stewie's really been acting out a lot

at home and I was just wondering how

he's been behaving at school?

MS. HOBSON

Hm. Mrs. Griffin, let me show you

some pictures he drew in class.

The teacher hands Lois a stack of pictures. The first one shows Stewie stabbing Lois with a knife. The next picture shows Stewie holding Lois' severed head in one hand and her body in the other. The last picture shows Stewie driving a car over Lois' head.

MS. HOBSON

Notice anything unusual?

LOIS

I sure do. His father's not in any of

them.

MS. HOBSON

Exactly.

In the background, we see Stewie getting into position, aiming a crossbow at Lois.

LOIS

My husband's been very busy at work lately. I guess Stewie's been missing him.

MS. HOBSON

I'm sure he has. This is a precious time for a boy Stewie's age. He needs his father's attention.

STEWIE'S POV: We see Lois in the crosshairs.

LOIS

Thank you for letting me know.

Lois stands up as Stewie **fires** the crossbow. The arrow misses Lois, but **hits** Ms. Hobson, who falls out of frame.

STEWIE

Damn! (THEN) Oh, maybe we'll get a sub. I hope it's Ms. Harryman. She's rather liberal with the "good job" stickers.

INT. PAWTUCKET BREWERY - DAY

Peter and Opie are sitting at their desks. Angela enters.

ANGELA

I have an announcement to make.

PETER

Don't you do it! Don't you lose a single pound. I don't care what those Hollywood image makers say, big women are sexy.

ANGELA

(SIGH) I wanted to tell you that Opie will not be receiving Employee of the Month... because he's being promoted!

PETER

Yes! That means I'm Employee of the Month!

ANGELA

No, you're not, Griffin. I'm giving it to Sasquatch.

Next to all the pictures of Opie, she hangs a picture of SASQUATCH walking away, as in the famous footage of him. It's framed in an Employee of the Month frame.

PETER

Aw, man, this sucks worse than the time I played musical chairs with Joe.

INT. JOE'S LIVING ROOM - NIGHT (FLASHBACK)

Peter stands next to Joe, who sits in his wheelchair.

PETER

All right, one chair left.

MUSIC CUE: "Pop Goes the Weasel."

Peter walks around Joe, who stays in his wheelchair, facing forward, blankly. Peter hurries around the back, then walks slowly around the front a few times. The music stops. Peter is left standing.

PETER

My god, Joe, I don't know how you keep doin' this. You got the song memorized, or somethin'. Somethin' is weird.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Lois, Chris and Stewie are there. Stewie colors. Peter enters.

LOIS

Peter, we need to talk about your son.

PETER

The fat one or the funny-lookin' one?

CHRIS

(TO STEWIE) Ha-ha! Dad called you fat! (THEN) Wait.

LOIS

Stewie's really been acting out lately and I think it's because he's not spending enough time with you.

PETER

But Lois, he's a baby. Babies are boring. Look.

Peter takes out a basketball.

PETER

Hey, Stewie.

STEWIE

(LOOKING UP) Hm?

Peter throws the basketball hard at Stewie. It **hits** him in the face and bounces off. Stewie **screams**.

PETER

See? Boring.

LOIS

Peter, I'm not discussing it anymore. You are going to spend time with Stewie and you're going to like it.

Lois exits. Peter looks at Stewie.

STEWIE

You son of a bitch!

Stewie whips the ball back at Peter. The ball misses Peter and **hits** Meg in the face as she enters.

MEG

Aaa!

STEWIE

Not what I was going for, but I still feel better.

END OF ACT ONE

ACT TWO

EXT./ESTAB. FENWAY PARK - DAY

INT. FENWAY PARK - SAME

Peter and Brian are sitting in the stands.

BRIAN

It was a great idea bringing Stewie to Fenway Park, Peter.

PETER

Yeah, there's no better place for a father and son to really get to know each other than at a ball game.

Brian looks around.

BRIAN

Um, where is Stewie?

PETER

I don't know. I think he's gettin' a beer or something.

EXT. FENWAY PARK PARKING LOT - SAME

Stewie is strapped into his car seat in the back of Peter's car. The windows are rolled up and Stewie is **breathing hard** and sweating profusely. A COUPLE passes by.

WOMAN

(GASP) Is that a baby in there?

MAN

Oh, my god! He's gonna miss the game!

They keep walking. Stewie stretches over, picks up The Club and **breaks** the window. He hurls himself out of the car, still strapped into the baby seat. Stewie, in the seat, **hops** across the parking lot.

INT. FENWAY PARK - LATER

Stewie, still in the seat, **hops** through the food area, as PEOPLE stare.

INT. FENWAY PARK - LATER

Stewie, still in the seat, hops up the stairs, reaching Peter and Brian.

STEWIE

Hey! What's your problem, man?! Hope you're having a good time, you stupid jackass! It took me half-an-hour to get here! I can't even -- What's the score?

EXT./ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

Peter and the guys sit around drinking beers. Stewie is sitting on Peter's lap.

QUAGMIRE

So, guys, remember those hot homeless twins who live under the overpass? Well, last night I--

PETER

Wait, wait, Quagmire, let me cover Stewie's ears.

Peter puts his hands over Stewie's ears.

STEWIE'S POV: There's no sound as we see Quagmire tell an animated story complete with incredibly bizarre gestures and head bobs, as all the guys laugh and react with amazement. This goes on for several beats until Peter pulls his hands away, restoring sound to the scene.

QUAGMIRE

--All the way up to both wrists and I haven't washed them since. (THEN, TO STEWIE) Got your nose, little guy.

Quagmire grabs Stewie's nose. Stewie reacts in horror.

STEWIE

(PANICKED, SLAPPING QUAGMIRE'S HAND AWAY) Ohh! Ohhhh!

EXT. HERBERT'S HOUSE - DAY

Chris rings Herbert's **doorbell** and he answers it.

HERBERT

Well, hello there, young man. I was starting to think you weren't coming.

CHRIS

I'm sorry I'm late, but the Evil Monkey in my closet had a family reunion.

INT. CHRIS' ROOM - DAY (FLASHBACK)

A group of twenty MONKEYS wearing T-shirts that read, "Cohen Family Reunion" are in Chris' room. Chris approaches THE EVIL MONKEY with a tray of hors d'oeuvres.

CHRIS

(NERVOUS) Crab cakes anyone?

The Evil Monkey does his trademark point and stare at Chris. Chris drops the tray and runs off **screaming.**

EXT. HERBERT'S HOUSE - DAY (BACK TO PRESENT)

HERBERT

Well, I'm sure glad you made it. Oh my, that's a nice shirt you're wearing. I'd feel terrible if you got something on it. Why don't you put on these swimming trunks instead?

Herbert holds up a tiny Speedo.

CHRIS

That's okay. These are my sister's clothes, so they can get dirty.

HERBERT

All right, but if you get sweaty and want to take your shirt off, that'd be just fine. Or tie it in a knot, your choice.

INT. GRIFFINS' LIVING ROOM - DAY

Peter is sitting on the sofa. Lois enters.

LOIS

Peter, I saw a strip club stamp on Stewie's left hand. You can't just take him places you want to go. He's a baby.

PETER

Look, Lois, I think I know how to spend time with my own kid. The bond between a father and son is sacred.

INT. NAZARETH HOME - DAY (CUTAWAY)

A TEENAGED JESUS and JOSEPH are standing in the kitchen of their home.

JOSEPH

I'm sorry, Jesus, but my house, my rules.

TEENAGED JESUS

Up yours, Joseph! You're not my real dad!

Jesus crosses to the phone and dials.

INTERCUT WITH:

EXT. HEAVEN - SAME TIME (CUTAWAY CONTINUED)

GOD, in bed, answers.

GOD

Hello?

TEENAGED JESUS

Hey, Dad, um, it's me. Listen, things here aren't working out anymore, and I, um, I was wondering... can I come live with you and Janet for a while?

God's trophy wife, JANET, lying next to him, **sighs impatiently.**

GOD

Oh, wow, Kiddo, you know, I'd love that, but I don't know if now is the best time. Maybe next year, okay? (BEAT) I'll see you Friday night. Tell your mother I sent the check.

God hangs up.

GOD

So, where were we?

Janet holds up a condom.

JANET

Right about here.

GOD

Ah, come on, baby. It's my birthday.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

LOIS

I appreciate that you're spending time with Stewie, but you have to take him places he wants to go, like Gymboree.

PETER

Gymboree? You know I hate goin' there ever since Boob-Job Mom stopped goin'.

LOIS

Peter.

PETER

Fine. I'll take him to Gymboree.

Peter exits. Lois takes out a bottle of tequila, turns on the TV and unbuttons her shirt.

LOIS

(RE: TV) Mmm, Chuck Woolery. I'll bet you're an attentive father. (PURRING) I'll bet you're an attentive everything.

EXT./ESTAB. GYMBOREE - DAY

INT. GYMBOREE - SAME

Peter sits off to the side, reading a newspaper with other PARENTS. Stewie heads for the slide. As Stewie starts up the ladder, another boy, RUSS, runs in, pushes Stewie out of the way, and goes up the ladder. Stewie hits the ground with a **thud.**

ANGLE ON Peter and RUSS' DAD.

PETER

Hey, your kid just shoved my kid.

RUSS' DAD

Whoa, whoa, easy, buddy. I could buy and sell you.

PETER

Well, you could buy me, but you'd have a pretty tough time sellin' me.

ANGLE ON Russ, as he climbs to the top and slides down. Stewie is waiting for him at the bottom.

STEWIE

Hi, there. Name's Stewie. What's yours?

RUSS

Russ.

STEWIE

Oh, well, have a seat, Russ.

Stewie **smashes** Russ in the head with a folding chair. Russ goes down, unconscious.

EXT. GYMBOREE - LATER

Peter and Stewie walk out of Gymboree.

PETER

Can you believe the nerve of that guy?

(THEN) Hey, Stewie, check it out.

ANGLE ON a Hummer with a license plate that reads, "RUSSDAD." Peter looks around, then gets out his keys, kneels down and **lets the air out** of the tires.

STEWIE

Vandalism? Well, I must say, I'm impressed. Can I play?

Stewie crosses to Peter's car, gets a tire iron, crosses back to the Hummer and starts **beating** on the doors.

PETER

Stewie, no! (BEAT) Go for the lights, they break easier. Like this.

Peter takes the tire iron and **smashes** out the headlights and tail lights. He gives it back to Stewie who climbs on the hood and starts **bashing** the windshield and **laughing.** They both continue to **wail** on the Hummer. Peter reaches into a broken window and takes out a "Baby on Board" sign.

PETER

And this is what I think of your stupid kid.

He throws the sign on the ground and **unzips** his pants, as if he's going to pee on it. There is a long beat.

STEWIE

Try thinking about the ocean. Ooh, or

a waterfall.

INT. PETER'S CAR - DAY

Peter and Stewie **peel out** of the parking lot, **laughing.**

MUSIC CUE: Theme from "Silver Spoons."

INT. BABY GAP - DAY

Peter is sitting in a chair. Stewie comes out of the dressing room in a pair of JEANS and a COWBOY SHIRT. Peter shakes his head "no" and Stewie exits to the dressing room.

EXT. CHILD'S BIRTHDAY PARTY - DAY

Several kids are seated around a table. Peter is off to the side with the other parents. A cake sits in the middle of the table, as the BIRTHDAY BOY opens gifts. When he opens a present, a horrible MONSTER jumps out. All the kids and parents **scream** and run away. The monster takes off his mask to reveal it's Stewie. He and Peter **laugh, high-five**, grab the gifts and cake and run away.

INT. BABY GAP - DAY

Peter is still sitting in the chair. Stewie enters wearing a VELOUR TRACK SUIT. He spins and looks at Peter, who again shakes his head. Stewie exits to the dressing room.

EXT. STREET CORNER - DAY

Peter and Stewie are getting hot dogs from a sidewalk VENDOR. They hear someone **scream** and look over to see a MAN snatching a WOMAN's purse. The man runs past Peter and Stewie, who watch him go by. The woman runs after the snatcher. As she passes Stewie, he sticks his leg out and **trips** the woman. Peter and Stewie **laugh, high-five** each other and go back to their hot dogs.

INT. BABY GAP - DAY

Peter is sitting in the chair. Stewie enters wearing a WHITE BUTTON-DOWN SHIRT and GREEN PANTS, just like Peter's. Peter smiles and nods his approval.

EXT. HERBERT'S YARD - DAY

Chris is raking leaves in Herbert's yard. Herbert approaches with a tray of lemonade.

HERBERT

You're working up quite a sweat. Here, I made you some lemonade.

CHRIS

Thanks!

Chris takes a glass and drinks. Herbert watches him.

CHRIS

(SMACKING LIPS) Tastes kinda chalky.

HERBERT

That's a special sugar I use to make it extra sweet. Be sure to drink it all up now. Wouldn't wanna waste any.

Chris finishes it and wobbles slightly.

CHRIS

Whoa. I feel so groggy and impressionable.

HERBERT

Maybe you should come inside and lay down on your stomach until you feel better.

Just then, Lois pulls up in her car.

LOIS

Chris, it's time for dinner!

CHRIS

Okay, Mom! (TO HERBERT) I'll see you tomorrow.

Chris runs off. Herbert watches him go.

HERBERT

Dammit, I just took a Cialis.

INT. GRIFFINS' LIVING ROOM - LATER

Peter, Stewie and Brian sit on the sofa watching TV. Stewie is still dressed like Peter and his body resembles Peter's, as well. They both hold drinks. Chris lays unconscious on his stomach on the floor, drool hanging from his mouth.

ANGLE ON the TV.

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV)

TOM and DIANE sit behind the desk, facing the camera.

TOM

We now go live to Ollie Williams in the Channel Five traffic copter. What's the scene, Ollie?

INT. CHANNEL FIVE TRAFFIC COPTER - DAY (ON TV)

OLLIE WILLIAMS is in the helicopter.

OLLIE WILLIAMS

Everybody looks like ants!

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV)

TOM

Probably 'cause you're up so high. (THEN) Coming up next: why Quahog's retarded citizens are hugging back.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

STEWIE

Hey, Dad. Dad. Pull my finger.

Peter pulls Stewie's finger and Stewie **farts.**

STEWIE

Ahh. I got all three forms of matter in that one.

PETER

(LAUGHS) Nice one, son. Now do me.

Stewie pulls Peter's finger. He **farts.** They **laugh.**

BRIAN

I haven't seen Peter this happy since he got that Margaret Cho CD.

INT. GRIFFINS' DINING ROOM - NIGHT (FLASHBACK)

The family eats dinner. Peter is wearing large headphones.

PETER

(PERIODIC LAUGHS, BUILDING TO LOUDER LAUGHS)

Peter starts **pounding** on the table, spilling food and dishes, as the family looks on silently. Peter begins **laughing uncontrollably**, then wiping away tears. The family continues to look on, stonefaced.

PETER

(CAN BARELY GET IT OUT) What a different culture!

Peter falls out of his chair with a **thud.**

EXT./ESTAB. PAWTUCKET BREWERY - DAY

INT. PAWTUCKET BREWERY - SAME

Peter and Stewie are walking through Peter's work area.

PETER

And this is where Daddy ships beer to all the clever high school kids who know how to use the internet.

STEWIE

(ADMIRING) When I grow up, I want to be part of the problem just like you. (THEN, EXCITED) Can I sit in your chair?

Angela enters.

ANGELA

Griffin, we have a strict policy against bringing children to work. You know the punishment.

Angela takes out a dunce cap and hands it to Peter.

ANGELA

Now, drop your pants and put this on.

PETER

Do I have to?

ANGELA

If you value your job.

Peter looks at Stewie.

STEWIE

Just punch her in the ovaries and

let's get a sandwich. I'm starving.

ANGELA

What's it gonna be, Griffin?

Peter looks at Stewie, then puts on the DUNCE CAP and dROPS HIS PANTS. Angela exits.

STEWIE

You're a... you're a wuss!

Peter turns to Stewie, ashamed.

STEWIE

I idolized you! I watched sports with

you! (GRAVE) I pulled your finger.

Stewie **rips** off his clothes, **stomps** on them and marches out.

ANGELA (O.S.)

Ow! My ovaries!

Stewie crosses back in.

STEWIE

That was for me, not for you.

He exits.

END OF ACT TWO

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. STEWIE'S ROOM - SAME

There's a garbage can in Stewie's room with a fire in it. Stewie is throwing his Peter clothes into the fire. He then picks up a stack of framed photographs.

ANGLE ON the fire as he tosses each one in. The first picture is of Peter and Stewie smiling at the camera. The second is of Peter and Stewie sticking their heads in a carnival cutout of American Gothic. The third is of Stewie and Peter dressed as Marc Antony (Peter) and Cleopatra (Stewie), with their arms intertwined and Cleopatra on Marc Antony's lap.

Brian enters.

BRIAN

What are you doing?

STEWIE

I'm moving on, that's what I'm doing.

I can't believe I looked up to that

fat oaf.

BRIAN

Don't blame yourself, kid. Eventually

everybody finds out their heroes

aren't who they thought they were.

EXT. METROPOLIS - NIGHT (CUTAWAY)

A GUY in a suit is hanging off the side of a building. After a beat, he loses his grip and starts to fall. SUPERMAN flies in, catches the guy and they land safely on the ground.

GUY

Wow, you saved my life. How can I

ever repay you?

Superman shrugs and stands there for a long beat.

GUY

(REALIZING) Oh, oh, of course.

The guy takes out his wallet and hands Superman some cash.

SUPERMAN

Five dollars? I saved your life.

GUY

I'm sorry, it's all I've got.

SUPERMAN

(SIGH, THEN A BEAT) All right, give me your shoes.

INT. STEWIE'S ROOM - DAY (BACK TO SCENE)

Stewie continues throwing things into the fire. There's a **knock** on the door.

PETER (O.S.)

Hey, Stewie, you in there? I was thinking you and me could watch the "Arli$$" marathon. You get a laugh right off the bat 'cause his name's spelled with two dollar signs. You know what he's all about.

STEWIE

Uhh... tell him I'm masticating.

BRIAN

You mean masturbating?

STEWIE

What's masticating?

BRIAN

Chewing food.

STEWIE

Oh, yeah, no, no, the other one.

INT. GRIFFINS' UPSTAIRS HALLWAY - CONTINUOUS

Brian walks out of Stewie's room.

BRIAN

He's, uh, he's not ready to see you.

PETER

Brian, I feel awful. Stewie and I were getting along so good and now he hates me. What do I do?

BRIAN

That depends. Do you really want my advice or are you just asking random questions again?

PETER

What's a hypotenuse?

EXT. HERBERT'S HOUSE - DAY

Chris is bent over tying a garbage bag. Herbert approaches.

HERBERT

Mmm, looks like someone wants to play leap-frog.

Chris puts the garbage bag in the trash can.

CHRIS

Well, that was the last chore on the list, Mr. Herbert. I guess I'm all done.

HERBERT

Oh, dear. Looks like our time together is almost over. Um, Chris? W-w-w-w-w-would you go out to dinner with me?

CHRIS

Sure, I love dinner!

HERBERT

Then it's a date.

Chris exits.

HERBERT

Hot dog. Did you hear that, Jesse? He said "yes."

ANGLE ON Jesse, who jumps up and down with his front legs as his hind legs flop lifelessly. Jesse **barks.**

HERBERT (CONT'D)

From your mouth to god's ears.

EXT. GRIFFINS' FRONT YARD - DAY

Stewie sits in the yard playing with Rupert. Peter **pulls up**, driving a cement truck.

PETER

Stewie, look what Daddy stole just for you! A cement truck! Now watch Daddy jump Cleveland's house.

Peter **floors it** and **drives directly into** Cleveland's car, which is parked on the curb. The car acts as a jump, sending the cement truck pirouetting through the air and **crashing** through Cleveland's roof.

INT. CLEVELAND'S HOUSE - CONTINUOUS

The truck **destroys** walls as it **slides** through the house on its side, stopping in Cleveland's bathroom, revealing Cleveland sitting in his bathtub, scrubbing his back with a scrub brush.

CLEVELAND

I would say, "Oh, no, not again," but this has never happened before.

INT. GRIFFINS' KITCHEN - DAY

Lois is sitting at the table talking with Meg. Stewie sits nearby.

LOIS

Now, I'm not promising popularity, but what third base does is guarantee you a date to all the big dances.

MEG

Mom, that's not how I want to be popular.

LOIS

Fine. Die alone. I give up.

Peter enters DRESSED LIKE STEWIE.

STEWIE

Oh. My. God.

PETER

Look, Stewie, we're dressed the same again, eh? Come on, how about we be pals?

STEWIE

Are you kidding? I'd rather be friends with Meg. (TURNS TO MEG) So, Meg, you've probably got some fascinating perspective on... glasses, I would imagine, right?

Meg and Stewie exit. Peter crosses to Lois.

PETER

Aw, Lois, this sucks. He still hates me.

LOIS

Peter, you have to be patient. It takes years to form a good relationship.

PETER

I don't have years, Lois. But maybe I can buy his love. What if I took him to Disney World?

LOIS

Peter, that won't work. It's the oldest trick in the book.

PETER

Not as old as Kim Cattrall.

INT. BEDROOM - NIGHT (CUTAWAY)

KIM CATTRALL, wearing a dress, stands at the foot of a bed, seductively loosening a MAN's tie. She falls backwards onto the bed.

KIM CATTRALL

Come and get it, big boy.

She opens her legs slowly, accompanied by **creaking** noises.

KIM CATTRALL

Oh, damn.

She reaches toward the night stand and retrieves an oil can, which she uses to oil her hips, with a **ba-bum-ba-bum.** She puts the oil can back on the night stand, then opens her legs silently.

KIM CATTRALL

There we go.

The Man dives on top of her and she **shatters.**

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

The **doorbell** rings and Chris answers it to find Herbert standing there in an OLD-FASHIONED SUIT, A BOWLER HAT and SPATS. He holds a corsage and a heart-shaped box of candy.

HERBERT

Hello, Chris. You ready for our dinner?

CHRIS

But it's only four-thirty.

HERBERT

You know what they say about the early bird gettin' the worm.

Chris stares at Herbert for a long beat.

HERBERT

I've got candy.

CHRIS

I'll get my coat.

EXT./ESTAB. THE QUAHOG SUPPER CLUB - NIGHT

INT. THE QUAHOG SUPPER CLUB - SAME

Herbert and Chris sit at a table in an old-fashioned supper club. A BIG BAND **plays** as PATRONS dance on the dance floor.

CHRIS

This place is cool. It reminds me of the old Trocodero Club in Reno. (LAUGHS, THEN WISTFUL) Good times.

A PHOTOGRAPHER approaches with a camera.

PHOTOGRAPHER

Souvenir photograph?

HERBERT

Hell, yes!

Herbert moves close to Chris and they smile. The Photographer snaps the picture and the **flash** slowly dissolves into a black and white photo of Herbert and Chris.

HERBERT

Um, Chris, I was wondering if maybe... you'd like to dance with me?

CHRIS

Okay, but I lead.

Chris and Herbert cross to the dance floor. After a few steps, the music changes to "**Somewhere That's Green**" from "Little Shop of Horrors." Herbert starts to drift off into a fantasy, as he sings and imagines his life with Chris.

HERBERT

A MATCHBOX OF OUR OWN / A FENCE OF REAL CHAIN LINK / A GRILL OUT ON THE PATIO, DISPOSAL IN THE SINK / A WASHER AND A DRYER / AND AN IRONING MACHINE / IN A TRACT HOUSE THAT WE SHARE / SOMEWHERE THAT'S GREEN / HE RAKES AND TRIMS THE GRASS / HE LOVES TO MOW AND WEED / I COOK LIKE BETTY CROCKER AND I LOOK LIKE DONNA REED / THERE'S PLASTIC ON THE FURNITURE TO KEEP IT NEAT AND CLEAN / IN THE PINE-SOL SCENTED AIR / SOMEWHERE THAT'S GREEN / BETWEEN OUR FROZEN DINNER AND OUR BEDTIME, NINE-FIFTEEN / WE SNUGGLE WATCHIN' LUCY ON OUR BIG, ENORMOUS TWELVE-INCH SCREEN / I'M HIS DECEMBER BRIDE / CHRIS GRIFFIN, HE KNOWS BEST / THE KIDS PLAY HOWDY-DOODY / AS THE SUN SETS IN THE WEST / A PICTURE OUT OF BETTER HOMES AND GARDENS MAGAZINE / SOMEDAY, I KNOW / WE TWO WILL GO / SOMEWHERE THAT'S GREEN.

INT. QUAHOG SUPPER CLUB - NIGHT (BACK TO SCENE)

Herbert and Chris finish dancing. Herbert lays his head on Chris' shoulder, smiles and **sighs.**

EXT./ESTAB. DISNEY WORLD - DAY

EXT. DISNEY WORLD - SAME

Peter and Stewie walk through the park. Typical DISNEY TOURISTS walk by them.

PETER

Here we are, Stewie. The happiest place on Earth.

STEWIE

Goofy over there doesn't look too happy.

ANGLE ON a guy in a shabby GOOFY suit nearby.

GOOFY

I used to play Benny on "L.A. Law."

STEWIE

Yeah, that's great, man. We all got problems.

They pass several rides, including the "Disney Stock Slide," which is in the form of a bright red, steadily-declining line graph. Children slide down **screaming happily.**

CHILDREN

Whee! / Yay! / Look, I'm an angry shareholder!

ANGLE ON Peter and Stewie.

PETER

(POINTING O.S.) Hey, check it out Stewie, Halle Berry's Wild Ride.

Peter and Stewie board a small car driven by HALLE BERRY. She **floors it,** immediately **plowing** into a group of people, then leaps from the car and sprints away.

INT. UNDERGROUND RIDE - LATER

Peter and Stewie float along in a boat with other tourists.

PETER

(TO TOURIST NEXT TO HIM) I thought this was Pirates of the Caribbean.

TOURIST

No, no, it's Pirates of the Internet.

ANGLE ON three ANIMATRONIC PIRATES sitting at a computer.

ANIMATRONIC PIRATE #1

I just downloaded "Mona Lisa Smile."

ANIMATRONIC PIRATE #2

How was it?

ANIMATRONIC PIRATE #1

Well, I had low expectations going in, so I was pleasantly surprised.

INT. HALL OF PRESIDENTS - LATER

Peter and Stewie stand with a CROWD in the Hall Of Presidents, as lights come on, one-by-one revealing the ANIMATRONIC FIGURES.

ANNOUNCER (V.O.)

Welcome to the Hall of Presidents.

ANIMATRONIC WASHINGTON

I'm George Washington.

ANIMATRONIC LINCOLN

I'm Abraham Lincoln.

ANIMATRONIC KENNEDY

I'm John F. Kennedy.

ANIMATRONIC REAGAN

I'm a choo-choo.

INT. DISNEY STORE - DAY

Stewie crosses to a table piled with Disney merchandise.

STEWIE

My word, character merchandising has really gotten out of control. (THEN) Damn, what time is it?

Stewie looks at his watch, which has Stewie's face on it.

STEWIE

I say, we've been puttering around this fat farm for hours. I've had enough.

Stewie exits. Peter looks around. Stewie is gone.

PETER

Hey, Stewie, they got -- Stewie? Oh, my god! He's gone! Okay, I'm gonna stay calm, go on Space Mountain eight or nine times, get some fried dough, then go look for Stewie. All right. We have a plan. (THEN) Wait. I'll need a funny hat.

Peter puts on the Mad Hatter's hat and exits.

INT. DISNEY WORLD LOST AND FOUND OFFICE - DAY

Peter stands in front of a very cheerful DISNEY EMPLOYEE.

PETER

Excuse me, I need help. I've lost my son.

DISNEY EMPLOYEE

I'm afraid that's impossible, sir. We do not lose children here at Disney World.

(MORE)

DISNEY EMPLOYEE (cont'd)

We also don't cover up mysterious deaths on our rides or discriminate against minorities.

WIDEN TO INCLUDE a BLACK EMPLOYEE waving and smiling.

PETER

Forget it. I'll find him myself.

Peter exits.

DISNEY EMPLOYEE

Hey, Dave, you can take your break now.

The Black Employee removes his head to reveal a white man, DAVE, underneath.

DAVE

Thanks.

EXT. DISNEY WORLD - DAY

Stewie is looking at a map.

STEWIE

Hm. They call it Fantasyland and yet not a single tanning salon or bath house.

A SECURITY GUARD approaches Stewie.

SECURITY GUARD

Hey, little guy. Are you lost?

STEWIE

I should be asking you the same question. What, did you get demoted from the pretzel cart?

The Security Guard suddenly grabs Stewie, puts his hand over Stewie's mouth and takes him through a door labeled "Cast Members Only."

INT. SMALL WORLD RIDE - A LITTLE LATER

MUSIC CUE: "It's a Small World."

The Security Guard drags Stewie, now dressed as a little DUTCH BOY, and puts him with other DUTCH CHILDREN, who **sing** up on the platform, as boats go by. The Security Guard chains Stewie's foot to the floor.

SECURITY GUARD

Now, sing.

STEWIE

I shall do no such thing.

DUTCH CHILD

(TO STEWIE) You must sing. If you don't, they'll send you to Disney's California Adventure.

STEWIE

Never heard of it.

DUTCH CHILD

(OMINOUSLY) No one has.

Stewie, now terrified, turns forward and begins to **sing.**

STEWIE

"IT'S A SMALL WORLD AFTER ALL..."

As Stewie continues to **sing**, we see:

EXT. SNOW WHITE'S CASTLE - DAY

TINKERBELL flies in from behind the castle, like in the old "Wonderful World of Disney." She waves a wand and showers fairy dust over the screen, transitioning us into the next scene.

EXT. HERBERT'S HOUSE - NIGHT

Chris walks Herbert to his door.

CHRIS

Thanks for dinner, Herbert. I had a really nice time.

HERBERT

So did I. (AWKWARD BEAT) So, um, I don't know, you wanna come in for coffee or something? Ovaltine?

CHRIS

No thanks. It's almost six-thirty and I gotta get home.

HERBERT

But I just shelled out eleven bucks on you. What are you talking about you gotta get home? Now come on in, I got some gingersnaps, some gelatin, I got some sesame candy--

CHRIS

Sorry, Herbert, I can't. Goodnight.

Chris runs off.

HERBERT

(SOTTO) I paid for that ass. If you don't get back here I'm gonna kill you. (CALLING AFTER CHRIS) See you tomorrow!

INT. SMALL WORLD RIDE - DAY

The "Small World" **song plays**, as Peter rides through the various countries. He looks around and spots Stewie.

PETER

Oh, my god! Stewie!

Peter gets off the ride and runs to Stewie, **breaking** off his chains.

STEWIE

It's about time. I'm never going to get that wretched song out of my head.

EXT. SMALL WORLD RIDE - MOMENTS LATER

All the kids from the ride **cheer** as they run out to freedom, their chains still around their ankles. Peter and Stewie are at the rear.

ANGLE ON the Disney Employee, who spots them.

DISNEY EMPLOYEE

Hey! Those multi-cultural slave children belong to the Disney corporation.

PETER

Yeah? What are you going to do about it?

DISNEY EMPLOYEE

Nothing. I'll let Achmed deal with you.

ANGLE ON a hulking Security Guard with a turban, ACHMED.

STEWIE

Oh, my god! Uh, we're Canadian.

Peter grabs Stewie and they run off, darting into the Disney Store.

INT. DISNEY STORE - CONTINUOUS

Peter grabs a FEDORA and a BROWN JACKET. Stewie grabs a NEW YORK GIANTS BASEBALL CAP. They stand with their backs to the door, trying to look as casual as possible, as Achmed runs by. They hurry back out the door and around a corner.

PETER

Quick, in here!

They enter the Indiana Jones Adventure ride.

INT. INDIANA JONES ADVENTURE - CONTINUOUS

Peter and Stewie jump into a mine car and take off. Achmed enters, spots them, and furiously **rips** off his shirt, revealing BLACK SUSPENDERS. He pulls out a sword and jumps into another mine car to give chase. After a few very well animated twists and turns, Peter throws a large piece of wood out the back of the mine car, **hitting** the other mine car and sending it **flying** off the tracks.

ANGLE ON Peter and Stewie in the mine car. They come out the other side, get out of their mine car and walk out into the park.

EXT. DISNEY WORLD - CONTINUOUS

PETER

You all right, Stewie?

STEWIE

(SIGHS) You know, fat man, I'm not sure how to say this without sounding cheesy, but you really came through for me back there. So, uh, I... Oh, what the hell.

Stewie reaches up and hugs Peter's neck.

PETER

Aw. I love you, too, buddy.

They turn to walk away and come face to face with MICHAEL EISNER.

PETER

Michael Eisner!

Eisner approaches Peter and puts his hand on Peter's chest.

STEWIE

Cover your heart!

There is **loud chanting** and a huge **music swell** as Eisner tries to extract Peter's heart.

MICHAEL EISNER

Kalima... Kalima... Kalima...

PETER

What the hell you doin'?

MICHAEL EISNER

Oh, sorry. Sometimes I forget I'm not the one true god. Enjoy your stay at Disney World.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' KITCHEN - SAME

The whole family is sitting around the table for dinner.

LOIS

It's so nice to have the whole family together for dinner. And Peter, look what Stewie drew in day care.

Lois hands Peter a picture of the entire family, including Peter, being burned at the stake. In the picture, Stewie lights the fire.

PETER

Stewie, this is adorable.

STEWIE

Yeah? Your upper lip is a little too long. Peter Shin gave me some notes, but it's okay if it's not quite right. Overseas will put it on model.

LOIS

Peter, I'm so happy you won back Stewie's respect.

PETER

Well, Lois. Like I always say, "I'll be at the Clam."

Peter exits.

INT. HERBERT'S LIVING ROOM - NIGHT

CLOSE ON the picture of Herbert and Chris at the supper club. **PULL OUT TO REVEAL** it's on a table next to Herbert, who sits with Jesse watching television.

HERBERT

Well, Jesse. I guess we gotta find some other way to spend our evenings.

T.V. ANNOUNCER (V.O)

And now back to "Smallville."

HERBERT

Oh, jackpot.

CUT TO BLACK:

END OF SHOW